Stolen Art Alert

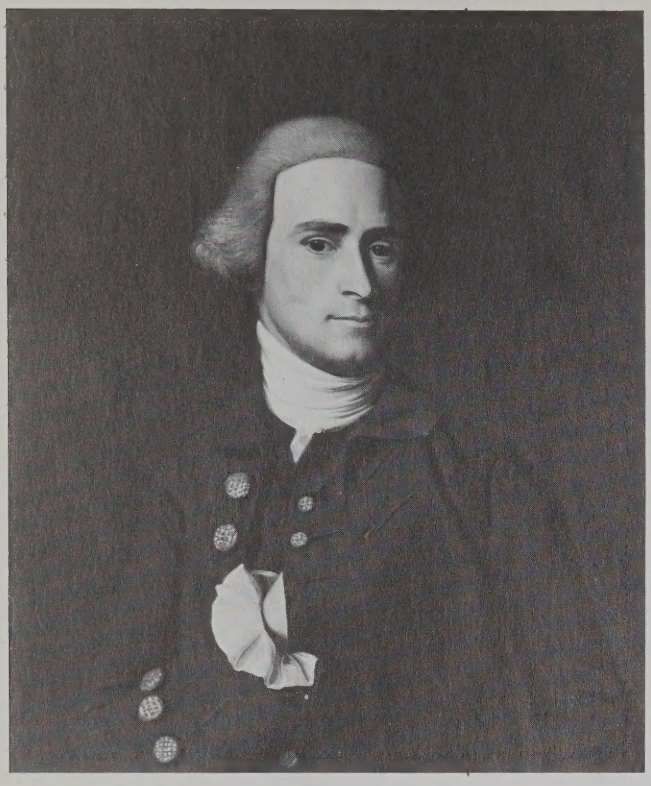
Formerly ART THEFT ARCHIVE Newsletter *Volume 1 / Number 4 / April 1980*

Of Particular Note: Three American Weathervanes

Jersey Cow Weathervane, late 19th century, by Cushing and Sons, Waltham, Mass. Stolen in East Hampton, NY on March 18. See no. 95, this issue.

Goddess of Liberty Weathervane, ca 1870 by Cushing and White. Stolen in East Hampton, NY on March 18. See no. 96, this issue.

Merino Ram Weathervane, second half of 19th century. Stolen in East Hampton, NY on March 18. See no. 97, this issue.



Mr. Joshua Henshaw II, 1770-74 by John Singleton Copley. Stolen in May 1979 from a truck parked in New York City; still missing.

Mrs. Joshua Henshaw II, 1770-74 by John Singleton Copley. Stolen in May 1979 from a truck parked in New York City; still missing.

Four Paintings: An Unresolved Case

A $35,000 reward is offered for the return of four paintings stolen in a New York truck theft in May 1979—among them the two valuable Copleys shown above. Two attempts have been made by third-party sources to collect this reward and return the paintings. But so far, no recovery has taken place.

The saga of the Copleys, and four other portraits by Pierre Bonnard, Mary Cassatt, John Singer Sargent, and Pierre-Antoine Baudouin, began on an afternoon last May. These six works were stolen from an apparently unattended truck parked in front of the Wildenstein Gallery in New York, where some other works returning from a loan exhibition at the Oklahoma Museum of Art in Oklahoma City were being dropped off.

The news of the theft, the largest art loss in New York that year, was widely broadcast. Almost immediately, a lead developed. A Harlem hardware store owner who had seen a news broadcast about the paintings called CBS television. He said he had bought two of the pictures from two anonymous youths, whom he described as "junkie number one and junkie number two." He said he had bought them, not because of their artistic value, but because he thought he could sell the frames, and that he was willing to return the paintings if his conditions were met.

The conditions were numerous. First, of course, was the matter of a reward. This condition was accepted. Next, he stated, the return and reward payment had to take place through CBS, not through the police. Thirdly, the newsman had to be black. Finally, his own identity, as a middleman who had no connection to the original theft, could not be revealed.

The insurers of the shipment agreed to pay $15,000 for the return of the Sargent and Cassatt paintings, under the condition that the store owner cooper-

STOLEN ART ALERT is published twelve times a year by the R.R. Bowker Company (a Xerox Publishing Company), in association with the International Foundation for Art Research. Editorial inquiries should be directed to International Foundation for Art Research, 46 East 70th Street, New York, N.Y. 10021, 212-879-1780. Subscription inquiries and change of address should be directed to Stolen Art Alert, R.R. Bowker Company, 1180 Avenue of the Americas, New York, N.Y. 10036, 212-764-5100. Subscriptions: $48 a year (In Canada and Mexico, add $4 per subscription; in Pan America, add $12 per subscription; elsewhere, add $15 per subscription).

ISSN 0197-0208

© 1980, International Foundation for Art Research, Inc. No portion of this publication may be reproduced without express written permission of IFAR.

Distributed with cooperation of the Art and Antique Dealers League of America

International Foundation for Art Research, Inc.
Edwin L. Weisl Jr.
President
Bonnie Burnham
Executive Director
Mary Ellen Guerra
Research Associate

R.R. Bowker Company, Data Services Division
Marc Weinstein
Vice President and Publisher
Gertrude Jennings
Editor-In-Chief, Department of Bibliography
Peter Simon
Senior Database Production Manager, Department of Bibliography
Ken Goodman
Assistant Editor

ate in identifying the thieves and recovering the remaining works. He implied that he had been offered two more of the paintings.

The store owner's attorney arranged for the exchange to take place in the office of the New Rochelle Chief of Police. This caused complications for the New York Police, since it would take the case out of their jurisdiction. They went to the District Attorney for advice, but the DA could not be reached. The police were unsure of how to act. Yet by now events were careening toward deadline: the CBS Saturday evening news. Unable to delay the negotiations, the police presented the facts to a woman who answered the phone in the DA's office; she told them that there appeared to be no grounds on which to arrest the middleman. The police then agreed to comply with the store owner's terms, and to go ahead with the recovery meeting. The transaction of money for paintings took place that night on CBS television, before the New York Metropolitan Area viewing audience, and two of the six paintings, the Cassatt and the Sargent, were recovered.

The following Monday morning, the investigation had change materially. The New Rochelle Chief of Police was incensed by the fact that the TV cameras had clearly shown reward money being paid in front of New Rochelle Police Headquarters. The store owner had become hostile. While the news show had blocked out his facial features, his clothing and body were visible and, he felt, recognizable. Everyone who had been involved felt somewhat compromised, and the store owner refused to continue to cooperate.

The police persuaded him to pay a visit to the District Attorney's office and present his position. There, his confidence was further eroded. The District Attorney, anxious perhaps to avoid association with the way in which the recovery had been handled, began his own investigation of the case. The DA's office would make no verbal commitment as to whether the middleman might be arrested. At this point, the possibility of recovering the paintings collapsed.

Months went by without any further action on the case. Then, the police received a call from a building inspector who was working on a city construction site. According to his story, he had been approached while working at a construction site in Harlem by a youth who offered him four paintings which he said had been stolen in the May truck theft. The inspector maintained that he knew nothing of the identity of the young man, and had never seen him before this conversation. However, the inspector seemed to have taken the matter seriously enough to hire a lawyer and have the lawyer contact the police several times. Eventually, the inspector's lawyer went to the District Attorney. But the DA was away on vacation. By the time he returned, the inspector's interest had cooled. His lawyer stated that his client was no longer in touch with the young man who had offered the paintings. He had never seen him before the conversation, and had not seen him since.

Since that time, attempts have been made to keep the case alive, but these have produced nothing. The District Attorney has shown little interest in the case. CBS, once so anxious to exploit its role as the focus for the negotiations, has declined to launch follow-up publicity in order to revive interest in the return of the paintings. An insurance man involved in the investigation told IFAR, "Never have we had a case in which there was so much promise that has yielded so little."

Perhaps the most disconcerting aspect of the growth of art theft is the way in which each incident seems to add credence to the idea that paintings are stolen for some highly lucrative turnover. More often, in reality, the objects remain in the hands of casual thieves who are unable to negotiate them. In these hands, their greatest risk is destruction.

The story of the Copleys illustrates a dilemma that often characterizes efforts to recover such objects. Publicity is more important to these cases than to most forms of criminal investigation. Reporting may, in fact, be the factor that most strongly controls the occurrence of art theft and the recovery of stolen works. Responsible reporting can help destroy the illusion, held by an increasing sector of the public, that art theft is an easy, extremely lucrative and rarely prosecuted form of crime.

To further counteract this idea, vigorous prosecution is surely the next most important step. One factor that helps propagate the glamour of art theft is the belief that this form of crime is treated lightly in the courts. This is often not the case. Art ransomings, for example, have all but stopped as a result of the fact that these acts have been strenuously prosecuted.

But in addition, an understanding of the nature of the commodity treated must be present. The relative gain of arresting casual thieves must always be weighed against the potential loss to mankind if the art is damaged or destroyed. The paying of rewards is dangerous, but this step is sometimes necessary when the safety of a fragile object outweighs the desirability of prosecution.

B.B.

Arrests

Three Manhattan men have been arrested in connection with a theft from the Metropolitan Museum of Art. One, a 16-year-old, has reportedly been arrested for stealing a two-ounce gold ring from the museum's Egyptian exhibit. Two other men have been charged with first-degree grand larceny and criminal possession of stolen property. They were arrested when they attempted to sell the ring back to museum officials for $25,000.

This is the second incident in recent months in which a small object from the Egyptian galleries of the Museum surfaced in New York. No one has been charged in the first incident, which involved a gold Ba-bird dating to approximately 1,000 BC. This object was recognized and recovered when shown to a staff member of another museum in the area.

Convictions

Laud Spencer Pace, 29, convicted of the 1978 theft of four Cézanne paintings from the Art Institute of Chicago, has been sentenced to 10 years in prison. Pace, a former shipping clerk at the museum, was found guilty of nine counts of felony, including receiving stolen property, extortion and armed violence. Pace will serve a minimum of three years before he is eligible for parole.

*

A former security guard at the Boston Museum of Fine Arts and his accomplice have been sentenced for the theft of rare gold coins and works of art from the museum last September. Richard T. Spear, 30, and Joseph Cleary, 27, received five and three years, respectively, on interstate commerce in stolen property and conspiracy charges. Testimony during the trial established that the coins were melted down and sold to a Westport, Connecticut gold dealer.

*

David Thomas, a 25-year-old philosophy student at Suffolk University, has been sentenced to 13 years in prison in connection with the theft of old master paintings from a Cohasset, Massachusetts private collection in August 1978. The paintings were recovered last fall (see *Art Theft Archive Newsletter*, October 1979).

Stolen Items

The stolen works listed in this publication are grouped under six possible main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art, and Miscellaneous, and within those categories, by more specific headings. An alphabetical index follows the list. The entries are numbered consecutively, for easy reference to the illustrations and index.

The description of each stolen work is followed by the IFAR catalogue number, and the date and place of theft. Names of owners have been withheld. Anyone wishing further information on any object in this publication, or who suspects that he has come in contact with an item in this publication, should contact IFAR. An asterisk * before the catalogue number means that a photograph of the the stolen work is available at IFAR, though not necessarily included in this issue.

An effort has been made to document the objects reported, and bibliographical references have been included whenever they have been found. When we have not been able to document the stolen works, we have accepted the owners attributions. IFAR accepts no responsibility for these.

FINE ARTS

PAINTINGS, PASTELS, MIXED MEDIA WORKS, WATERCOLORS

American, 19th Century

1. **Frank DUVENECK.** *Portrait of Joseph Duveneck.* Oil on panel, 18.7 x 24.1 cm. Initialed l/l corner. Frontal bust portrait of a blond boy, wearing a shirt, painted in white and grey tones. Background is green. Wood split down length of left side restored 1976. Painting is fragile.
*80.71. Covington, Ky. 8 Feb 80.

2. **John Joseph. ENNEKING** (1841-1916). *New England Farm Scene.* Oil on canvas, 40.6 x 55.9 cm. Landscape with farmhouse.
80.60.2. Darien, Ct. 24 Feb 79.

3. **John Francis MURPHY** (1853-1921). *Landscape.* Oil on cradled panel , 35.6 x 48.3 cm. Trees at left and houses in background.
80.60.1. Darien, Ct. 24 Feb 79.

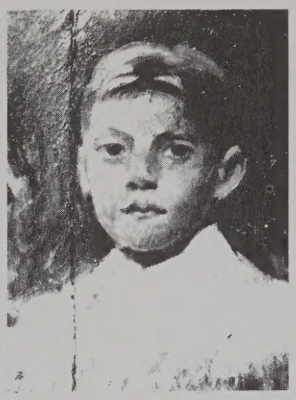
4. **Robert SALMON** (British-American, 1775- ca 1849). *Boston Harbor with Indians in A Canoe,* 1849. Oil on canvas , 38.1 x 56 cm. Signed and dated.
79.216. Boston, Ma. Sep 78.

5. *Mrs. Sears.* Oil., 40.6 x 35.9 cm. Seated woman wearing a white dress. Brown background.
79.263.3. Dover, Ma. 13 Nov 79.

American, 20th Century

6. **Carolyn BRADY** (b 1937). *Anemones with Checks,* 1979. Watercolor on paper , 60.9 x 88.2cm. Profusion of blossoms and stems. Checkered cloth seen l/r.
*80.56.1. New York, NY. 25 Sep 79.

7. **Carolyn BRADY** (b 1937). *Anemones with Checks II,* 1979. Watercolor on paper , 62.8 x 93.9cm. Bouquet of flowers in a pitcher which is cut off at l/c. Stem and bare branches at left. Checkered runner on table.
*80.56.2. New York, NY. 25 Sep 79.



1. Duveneck

6. Brady

7. Brady

10. van de Velde

8. **Edda RENOUF** (b 1943). *Flight Drawing #Twelve (lines incised before middle sienna chalk) Nineteen Seventy Nine,* 1979. Pastel chalk on paper., 62.2 x 55.8cm. Patterned abstract. Title appears below the work.
80.68.2. New York, NY. Dec 79.

9. **Edda RENOUF** (b 1943). *Flight Drawing VI (lines incised before black chalk...for Alain) Nineteen Seventy Nine,* 1979. Pastel chalk on paper., 86.3 x 74.9cm. Patterned abstract. Title appears below the work.
80.68.1. New York, NY. Dec 79.

English, 17th Century

10. **Willem van de VELDE.** *A Fishing Buss Close-hauled in a Moderate Breeze.* Oil on canvas., 42 x 37.5cm. Signed with initials on flag. Marine scene of sailing vessels and row boat with five men in moderate seas.
*80.75. London, England.

English, 19th Century

11. **Henry ALKEN** (1785-1851). *Fox Hunting Scenes (Sixteen).* 20 x 40 cm. In gold painted wood frames.
80.72.1-16. Paris, France. 26 Jan 80.

12. **Thomas BUTTERSWORTH** (fl 1798-1827). *English Ships (Two).* Oil n canvas , 77.5 x 90.2cm. Possibly frigates.
79.263.2 a-b. Dover, Ma. 13 Nov 79.

French, 17th Century

13. Att to **Claude LORRAIN** (1600-82). *Landscape with Ruins and Figures.* Oil on wood , 20 x 14cm. Ref.: Not in: Marcel Rothlisberger, Claude Lorrain, the Paintings, New Haven: Yale University Press, 1961. Large arched structure at right with a mausoleum set in it. Three small figures at lower center.
*80.53. Rome, Italy. 9 Jan 79.

French, 19th Century

14. **Eugene BOUDIN** (1824-98). *Canal de Sant Valery-en-Caux, Effet de Lune,* 1891. Oil on canvas , 40 x 55 cm. Signed and dated l/l. Ref.: Robert Schmit, Eugene Boudin, Paris, 1973, vol 3, p 83, no 2793. Cloudy night sky with moon at center over canal, barge at lower left. Houses. and trees on left shore, taller trees on right shore. Open bridge in center background.
*80.84. Prineville, Or. 19 Oct 78.

15. Att to **Camille PISSARRO** (1830-1903). *Paysage avec un Village.* Oil on canvas , 41.9 x 48.2 cm. Signed l/l. Ref.: Does not appear in Ludovic Rodo Pissaro and Lionello Venturi, Camille Pissaro Son Art, Son Oeuvre, Paris, 1939. Foreground meadow. Center has large tree at left, house on right. Background at right has village.
*80.82. Portland, Or. 25 Apr 77.

Italian, 16th Century

16. **BOSTAROLO.** *Crucifixion.* Oil on canvas , 50 x 60cm. Christ on cross, with Mary kneeling at its base, looking up at Christ. Her dress has fallen off her right shoulder, revealing part of her breast. Dark background.
*80.83.5. Cremona, Italy. 18-19 Oct 79.

17. *Holy Family.* 170 x 100 cm. A.F.S. no 469. Nude Child lying on pillow at left raises hands up and looks at his mother at center. Mary looks down at him, her right arm outstretched over him, her left hand close to the Child's right hand. St. Joseph, at right,looks over Mary's shoulder at Christ, His hands encircle a staff.
*Pontremoli, Italy. 9 Nov 79.

18. *Polyptych.* 264 x 191 cm. A.F.S. no 462. Consists of eight scenes and the predella. Stolen was the central, largest panel of Madonna and Child enthroned with elaborately patterned robes in an arched alcove of dark and light marble, Sts. Matthew, Mark and John, and a Crucifixion with five mourners at the foot of the cross.
80.64.1. Pontremoli, Italy. 9 Nov 79.

Italian, 17th Century

19. **Giulio CARPIONI** (1611-74). *Kiss of Judas.* Oil on canvas, 97 x 82cm. Signed verso: "Giulio Carpioni vicentino".
80.54.5. Como, Italy. 15 Nov 79.

20. **Pietro NOVELLI** (1603-47). *Deposition.* Oil on canvas , 180 x 200cm. Dead body of Christ, supported under the arms and knees by two men who place it on the shroud, almost fills the width of the painting. Madonna, hands clasped,

17. Italian 16th C.

18. Polyptych

stands at center. Magdalen, arms outstretched behind her, at u/r. Head and one arm of a third woman in l/r corner.
*80.76.1. Pietraperzia, Italy. 3-4 Apr 79.

21. **Pietro NOVELLI** (1603-47). *Madonna of the Veil.* Oil on canvas , 200 x 180 cm. Madonna embraces standing Christ Child. Two figures stand behind her at left.
*80.76.2. Pietraperzia, Italy. 3-4 Apr 79.

22. Att to **NUVOLONE.** *Saints (Evangelists) (Four).* Oil on canvas , Approx 100 x 75cm. Oval, framed paintings of four men with haloes, mustaches and beards. One holds a halberd and scroll, another holds a book and part of a picture frame, the third has a book and staff, and the fourth holds a sword handle with the blade pointed downward beyond the picture frame.
*80.54.1-4. Como, Italy. 15 Nov 79.

Italian, 20th Century

23. **Enrico FELISARI.** *Men Sowing.* Oil on canvas., 500 x 400 cm. Signed l/r. Standing nude male at left has grain-filled basket over left arm, right hand full of grain. Six nude men behind him drag a plow across the width of the canvas.
*80.83.1. Cremona, Italy. 18-19 Oct 79.

24. **Enrico FELISARI.** *Mrs. Coleman.* Oil on canvas , 1 x 1.6m. Profile of dark haired woman in long gown leaning against chair. She smiles out at viewer. Shoulders are bare. Vase on table in left background.
*80.83.3. Cremona, Italy. 18-19 Oct 79.

25. **Enrico FELISARI.** *Portrait of Mr. Gerevini.* Oil on canvas , 60 x 75cm. Profile view.
80.83.7. Cremona, Italy. 18-19 Oct 79.

26. **Enrico FELISARI.** *Portrait of the Artist's Mother.* Oil on canvas., 50 x 60 cm.
80.83.8. Cremona, Italy. 18-19 Oct 79.

27. **Enrico FELISARI.** *Self-Portrait,* 1921. Oil on canvas , 62 x 44 cm. Dated.
80.83.9. Cremona, Italy 18-19 Oct 79.

28. **Enrico FELISARI.** *Self Portrait.* Oil on canvas , 1.4 x 2 m. Signed and dated l/r. Bust length left profile portrait of a man wearing jacket and tie.
*80.83.2. Cremona, Italy. 18-19 Oct 79.

29. **Enrico FELISARI.** *Spanish Woman.* Oil on canvas , 1.4 x 1.9m. Woman seated with arms hanging down at her sides. A dark colored v-neck top is falling off her left shoulder, and a lock of dark hair is hanging in the center of her forehead.
*80.83.4. Cremona, Italy. 18-19 Oct 79.

30. **FOSCHI.** *Self-Portrait.* Oil on canvas, 60 x 75cm. Bust-length portrait of a man, frontal, wearing a light shirt and dark tie, with a cigarette dangling in the right corner of his lips.
*80.83.6. Cremona, Italy. 18-19 Oct 79.

Spanish, 17th Century

31. **Jeronimo Miguel de la CHICA Y BENAVE.** *Clarissa Nun.* Oil on canvas , 83 x 62cm. Half-length portrait of a nun pointing with finger of her right hand to reliquary in her left hand.
*80.70.9. Granada, Spain. 11-12 Nov 79.

32. **Jeronimo Miguel de la CHICA Y BENAVE.** *Skeleton.* Oil on canvas , 63 x 84 cm. Signed; "de la Chica". Semi-reclining skeletal figure lies

22. Nuvolone

23. Felisari

26. Felisari

28. Felisari

31. de la Chica

on a horizontal slab, left leg flexed, left arm pendant.
*80.70.2. Granada, Spain. 11-12 Nov 79.

33. *Christ the Merciful.* Oil on canvas, 106 x 80 cm. Half-length pensive portrait of Christ, nude upper torso, Head tilted to the left rests on his right hand.
*80.70.6. Granada, Spain. 11-12 Nov 79.

34. *St. Anthony of Padua.* Oil on canvas , 84 x 83cm. Copy of a painting by Murillo. Half-length portrait of the Saint holding the Christ Child in his arms. Child looks adoringly at the Saint, who faces left.
80.70.7. Granada, Spain. 11-12 Nov 79.

35. *Suzanna and the Old Men.* Oil on canvas, 54 x 80cm. Copy of a Rubens painting. Cloth-draped, nude, seated, female figure faces right. Old men stand behind her, one gestures with his left hand toward the head of Suzanna.
*80.70.5. Granada, Spain. 11-12 Nov 79.

Spanish, 18th Century

36. *Antonio de la Parra.* Oil on canvas , 83 x 85 cm. Half-length, right profile portrait. Holds a book in his left hand and a quill in his right hand. Band of six lines of Spanish text at bottom.
*80.70.8. Granada, Spain. 11-12 Nov 79.

37. Studio of Antonio Cano. *Immaculate Conception.* Oil on canvas, 83 x 67cm. Full-length figure of the Virgin in a light-colored dress and a dark-colored mantle. Pairs of putti in upper corners and single putto in each lower corner and at the Virgin's feet. Halo formed by stylized rays of light.
*80.70.4. Granada, Spain. 11-12 Nov 79.

38. *Juan de Guevara.* Oil on canvas., 82 x 64 cm. Male portrait.
80.70.13. Granada, Spain. 11-12 Nov 79.

39. *Portrait of San Juan Mata.* Oil on canvas , 111 x 75 cm. Full-length portrait of the Saint. He gazes upward, holding a staff with a pennant topped by an Archepiscopal cross in his right hand, and a pair of spectacles hanging from a strand of beads in his left hand.
*80.70.3. Granada, Spain. 11-12 Nov 79.

40. School of Andalusia. *Santa Marina.* Oil on canvas , 140 x 92 cm. Full-length portrait of Saint Marina dressed as a shepherdess. Shoulder length dark flowing hair. Holds a staff in her right hand. A handbag hangs over her left forearm and left hand holds a book.
*80.70.11. Granada, Spain. 11-12 Nov 79.

Spanish, 19th Century

41. **Eliseo MEIFREN** (1859-1940). *Figures in A Landscape.* Oil on canvas , 45.7 x 55.9 cm. Signed l/r. Impressionistic work of two figures in a field of flowers, mountains in the distance. Relined.
80.60.3. Darien, Ct. 24 Feb 79.

42. **Gabriel MORCILLO.** *Lady with A Mantilla.* Oil on canvas , 85 x 68 cm. Signed u/l: "G. Morcillo". Three-quarter portrait of a dark-haired lady dressed in a dark dress and a mantilla, flower tucked in her hair and at her bosom. She holds an object in her right hand.
*80.17.1. Granada, Spain. 11-12 Nov 79.

37. Studio of Antonio Cano

40. Andalusian School

42. Morcillo

Spanish, Century unknown

43. **Rosa CERVERA DE CASTRESANA.** *Cedar of San Juan de la Cruz.* Oil on canvas , 71 x 50 cm. Signed.
80.70.12. Granada, Spain. 11-12 Nov 79.

44. *Frere Antonio de Frias.* Oil on canvas , 83 x 62cm. Half-length portrait of a Brother who holds a book in his hands and faces right. Drapery and book shelves at right. Large head out of proportion with his body. Three lines of printed Spanish lettering at bottom.
*80.70.10. Granada, Spain. 11-12 Nov 79.

PRINTS AND DRAWINGS

American, 19th Century

45. **Henry PAPPRILL.** *New York taken from North West Angle of Fort Columbus, Governor's Island.* Hand colored aquatint engraving., Subject 42.5 x 68cm. Sheet 52.2 x 75.6cm. Ref.: SPB catalogue 4316, Nov. 29, 79#735. Published by Henry I. Megarey, New. York, 1846. Waterfront view of New York, from a sketch by F. Catherwood. Military forces and artillery on embankment in the foreground. Numerous sea-going vessels in narrow expanse of water, and flat stretch of land in the distance. First state of two before copyright line. Thumb-sized break in middle just below title.
*80.67. New York, NY. 29 Nov 79.

46. **James Abbott McNeil WHISTLER** (1834-1903). *La robe rouge (Two),* 1894. Lithograph , 18.6 x 15cm. Signed on the stone. Woman seated in a chair wearing a red robe.
*79.219.94a-b. Hillside, Il. 11 Oct 79.

47. **James Abbott McNeil WHISTLER** (1834-1903). *Nursemaids.* Lithograph. Signed on the stone.
*79.219.95. Hillside, Il. 11 Oct 79.

48. **James Abbott McNeil WHISTLER** (1834-1903). *Rotherhithe.* Etching. Signed in the plate. Two men in foreground seated on a dock with ship's masts behind them.
*79.219.97. Hillside, Il. 11 Oct 79.

49. **James Abbott McNeil WHISTLER** (1834-1903). *St. James Street,* ca 1878. Etching. 27.7 x 17.6cm. Signed in the plate. Ref.: Merrill Chase Galleries, Rediscovered Printmakers of the 19th Century, Chicago: 1978, p 93 no 408. Depicts a busy street scene.
*79.219.96. Hillside, Il. 11 Oct 79.

50. **James Abbott McNeil WHISTLER** (1834-1903). *Savoy Pigeons,* 1896. Lithograph. Signed on the stone.
*79.219.93. Hillside, Il. 11 Oct 79.

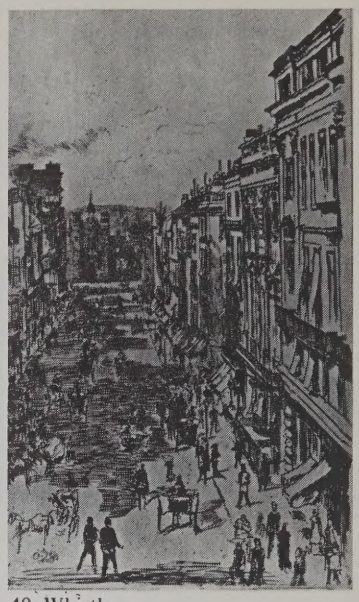
Dutch, 17th Century

51. **REMBRANDT VAN RIJN** (1606-1669). *Old Man.* Etching and drypoint , 15 x 13.9cm. Signed in plate u/r. A 17th century impression. Bust-length bearded man wearing a divided fur cap. Head turned slightly to left.
*79.219.48. Hillside, Il. 11 Oct 79.

French, 19th Century

52. **Paul CEZANNE** (1839-1906). *Autoportrait.* Lithograph , 40.6 x 50.8cm. Bust of the artist wearing a cap.
79.29.8. Hillside, Il. 11 Oct 79.

48. Whistler



49. Whistler

51. Rembrandt

53. **Honore DAUMIER** (1808-79). *Newspaper Lithographs (Five).* Titled: Imite du Group; L'Equilibre; Rouhero-Rouherino; Mon Ami, Vous, and Pauvre M. Rouher.
79.219.36a-e. Hillside, Il. 11 Oct 79.

54. **Camille PISSARRO** (1850-1903). *L'Ile Lacrois, A Rouen.* Aquatint and drypoint , 11.7 x 15.8cm. Stamp with artist initials in blue. No 25/30.
79.219.44. Hillside, Il. 11 Oct 79.

55. **Pierre Auguste RENOIR** (1841-1919). *Louis Valtat.* Lithograph , 33 x 25cm. Signed on the stone. From an edition of 1,000. Waist-length portrait of the artist Louis Valtat seated

sideways in a chair, wearing a jacket and cap, with a short beard, eyes looking downward. Face is in left profile.
*79.219.53. Hillside, Il. 11 Oct 79.

56. **Pierre Auguste RENOIR** (1841-1919). *Claude Renoir.* Lithograph. Signed on the stone. Bust-length portrait of a child with head turned slightly left and downward.
*79.219.50. Hillside, Il. 11 Oct 79.

57. **Pierre Auguste RENOIR** (1841-1919). *Dance in the Country.* Etching , 22 x 13.7cm. Stamped: Renoir. A man and woman in period clothes dancing. He is bearded, wearing a suit and hat, holding her very close and gazing into her eyes She is wearing a long dress and bonnet, leaning back slightly from his stare.
*79.219.49. Hillside, Il. 11 Oct 79.

58. **Pierre Auguste RENOIR** (1841-1919). *E chapeau epingle.* Lithograph , 59.7 x 48.5cm. Signed on the stone. From an edition of 530. Two girls wearing hats. One is seen from the back, with long hair, pinning a hat with flowers on a girl who holds her right hand out in front her.
*79.219.52. Hillside, Il. 11 Oct 79.

59. **Pierre Auguste RENOIR** (1841-1919). *Enfants jouvant a la balle,* ca 1900. Lithograph , 60 x 51 cm. Signed on the stone. From an edition of 200. Four girls playing in open field under a blue sky. Two girls in foreground, one wearing a red dress, the other a white dress with red dots, are both bent over looking for the ball. Two girls in background, both in yellow dresses, are active.
*79.219.51. Hillside, Il. 11 Oct 79.

60. **James Jacques Joseph TISSOT** (1836-1902). *Au bord de la mer.* Etching and drypoint., 37.9 x 13.7cm. Signed in the plate. From an edition of 100. Woman seated on a window sill, looking out.
*79.219.89. Hillside, Il. 11 Oct 79.

61. **James Jacques Joseph TISSOT** (1836-1902). *Histoire ennuyeuse,* 1878. Etching and drypoint , 31.3 x 20cm. Signed in the plate. Ref.: Merrill Chase Galleries, Rediscovered Printmakers of the 19th Century. Chicago: 1978, p 77 no 323. Young woman seated in front of a bay window that looks out on ship's masts. There is a table before her with maps laid out on it; she is not looking at them. She is wearing a large bonnet and gloves that don't cover her fingers.
*79.219.91. Hillside, Il. 11 Oct 79.

62. **James Jacques Joseph TISSOT** (1836-1902). *Le croquet (Three).* Etching, 30.5 x 18.2 cm. Signed in the plate. From an edition of 100. A game of croquet.
*79.219.87. Hillside, Il. 11 Oct 79.

63. **James Jacques Joseph TISSOT** (1836-1902). *Le hamac,* 1880. Etching and drypoint. 27.8 x 18.4cm. Signed in the plate. Ref.: Merrill Chase Galleries, Rediscovered Printmakers of the 19th Century. Chicago: 1978, p 78 no 327. Young woman reading in a hammock. Children playing in background, a Chinese umbrella and small bamboo table are in foreground next to hammock.
*79.219.92. Hillside, Il. 11 Oct 79.

64. **James Jacques Joseph TISSOT** (1836-1902). *Le journal.* Etching , 37.8 x 29.2 cm. Signed in the plate and stamped with artist's red monogram. Woman reading newspaper. Stylishly dressed with a hat that covers all but her nose, mouth, and chin, seen in profile. A string hangs down her face creating the impression she is wearing glasses or monocle. The paper is held in front of her with both hands.
*79.219.85. Hillside, Il. 11 Oct 79.

65. **James Jacques Joseph TISSOT** (1836-1902). *Le veuf,* 1876. Etching and drypoint , 35.2 x 22.9cm. Signed in the plate. From an edition of 100. Man in landscape, holding child on left shoulder.
*79.219.88. Hillside, Il. 11 Oct 79.

66. **James Jacques Joseph TISSOT** (1836-1902). *Matinee de Printemps.* Etching , 50.6 x 27.9 cm. Signed in the plate. From an edition of 100.
*79.219.86. Hillside, Il. 11 Oct 79.

67. **James Jacques Joseph TISSOT** (1836-1902). *La plus jolie femme de Paris.* Etching and drypoint , 40 x 25.4cm. Signed in the plate. Woman in center surrounded by men who appear awed by her beauty.
*79.219.90. Hillside, Il. 11 Oct 79.

French, 20th Century

68. **Marc CHAGALL** (Russian, b 1889). *Absalom Riding on A Mule.* Etching, plate 72 , 30 x 24.5cm. Signed in pencil. No 97/100. Man hanging from a tree, with a mule walking below.
*79.219.18. Hillside, Il. 11 Oct 79.

69. **Marc CHAGALL** (Russian, b 1889). *David comes before Saul.* Etching, plate 64 , 30 x 24.5 cm. Signed in pencil. No 97/100. Seated king on throne with crown atop his head, looking left to standing man.
*79.219.11. Hillside, Il. 11 Oct 79.

70. **Marc CHAGALL** (Russian, b 1889). *David, Delivered of His....* Etching, plate 74 , 30 x 24.5cm. Signed in pencil. No 97/100. King David standing with arms spread wide open, and head tilted upward.
*79.219.19. Hillside, Il. 11 Oct 79.

71. **Marc CHAGALL** (Russian, b 1889). *From the Roof of His Palace.* Ething, plate 69 , 30 x 24.5cm. Signed in pencil. Man standing on a roof looking down at people.
*79.219.17. Hillside, Il. 11 Oct 79.

72. **Marc CHAGALL** (Russia, b 1889). *Future Peace.* Etching, plate 90 , 30 x 24.5cm. Signed in pencil. No 73/100. Man, seated alone on top of a hill, in thought.
*79.219.14. Hillside, Il. 11 Oct 79.

73. **Marc CHAGALL** (Russian, b 1889). *Hebrews Worshipping.* Etching, plate 38 , 30 x 24.5cm. Signed in pencil. No 7/100. Special hand colored edition. Animal in center surrounded by people with their arms raised toward the sky.
*79.219.23. Hillside, Il. 11 Oct 79.

74. **Marc CHAGALL** (Russian, b 1889). *Jeremiah.* Etching, plate 102 , 30 x 24.5cm. Signed in pencil. No 97/100. Bearded man, bathed by light, kneeling, with arms at sides, and head bent downwards.
*79.219.22. Hillside, Il. 11 Oct 79.

75. **Marc CHAGALL** (Russian, b 1889). *Judgement of Solomon.* Etching, plate 78., 30 x 24.5cm. Signed in pencil.
*79.219.20. Hillside, Il. 11 Oct 79.

76. **Marc CHAGALL** (Russian, b 1889). *Longing.* Etching, 16.5 x 11 cm.
79.219.25. Hillside, Il. 11 Oct 79.

77. **Marc CHAGALL** (Russian, b 1889). *Man Guided by the Lord.* Etching, plate 97 , 26 x 27.5cm. Signed in pencil. No 97/100. Beared

man being led by another man with large wings.
*79.219.21. Hillside, Il. 11 Oct 79.

78. **Marc CHAGALL** (Russian, b 1889). *Man with Horse.* Lithograph.
79.219.26. Hillside, Il. 11 Oct 79.

79. **Marc CHAGALL** (Russian, b 1889). *Potiphars Wife Tries.....* Etching, plate 21, 30 x 24.5 cm. Signed in pencil. From edition of 100. Female nude, lying on bed with left arm reaching out toward a clothed man who is walking away.
*79.219.13. Hillside, Il. 11 Oct 79.

80. **Marc CHAGALL** (Russian, b 1889). *Rachel's Grove.* Etching, plate 17 , 26 x 30cm. No 94/100. Mausoleum before some hills in the background and a tree in left background, and a tree in left foreground.
*79.219.15. Hillside, Il. 11 Oct 79.

81. **Marc CHAGALL** (Russian, b 1889). *Saul, Defeated.* Etching, plate 65 , 30 x 24.5cm. No 94/100. Man lying on the ground.
*79.219.16. Hillside, Il. 11 Oct 79.

82. **Marc CHAGALL** (Russian, b 1889). *Self-Portrait with Blue Bouquet.* Lithograph. Signed in pencil. No 35/50.
79.219.24. Hillside, Il. 11 Oct 79.

83. **Marc CHAGALL** (Russian, b 1889). *Seven Fishes.* Etching , 16.3 x 10.5cm.
79.219.27. Hillside, Il. 11 Oct 79.

84. **Marc CHAGALL** (Russian, b 1889). *The Circumcision Enjoined upon Abraham.* Etching, plate #6. Signed in pencil: "M.Chagall". No 97/100. Bearded man with child in his lap seated next to a woman.
*79.219.9. Hillside, Il. 11 Oct 79.

85. **Marc CHAGALL** (Russian, b 1889). *The Israelites Cross Over....* Etching, plate #44 , 30 x 24.5 cm. Signed in pencil on image; "M. Chagall". Israelites before the tablet.
*79.219.10. Hillside, Il.11 Oct 79.

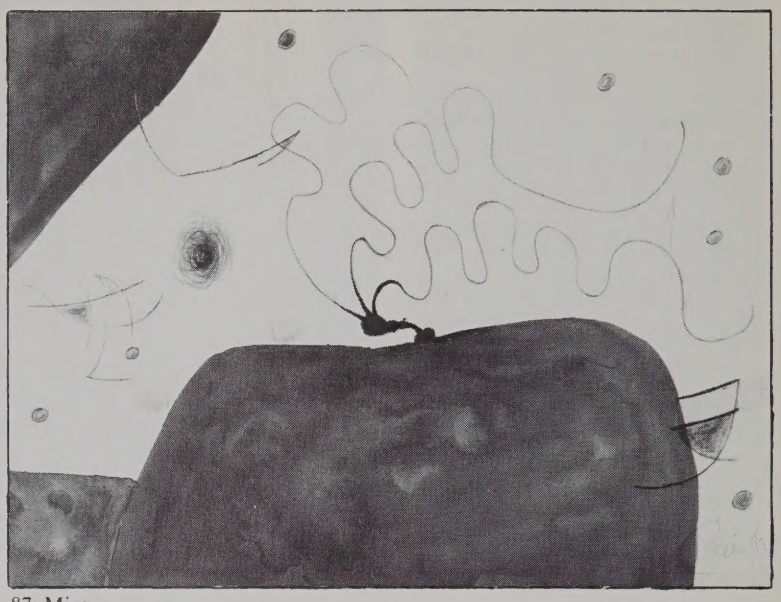
86. **Marc CHAGALL** (Russian, b 1889). *Under the Walls of Jericho.* Etching, plate 46 , 30 x 24.5 cm. No 97/100. Man standing before walls of Jericho, with an angel overhead.
*79.219.12. Hillside, Il. 11 Oct 79.

87. **Joan MIRO** (Spanish, b 1893). *Femme a la chevelure defaite, oiseaux, constellations (Woman with Hair Undone, Birds, Constellations),* 1 Jul 76. Pencil, ink, and watercolor on paper, 28 x 38cm. Signed l/r: "Miro". Inv no 3181, Frame bears label of Max Grancik. Ref.: Joan Miro, Recent paintings, gouaches and drawings from 1969 to 1978, New York; Pierre Matisse Gallery, 1978, no 42. Abstract with hill-like form in lower portion from which three curving strands extend. Abstract birds and dots in background space.
*80.52. New York, N.Y. 19 Feb 80.

German, 15th Century

88. **Albrecht DURER** (1451-1528). *Last Judgement.* Woodcut. Monogram "AD" at l/c. Christ as the Presiding Judge at center with the Virgin at his right and St. John the Baptist at his left. Below, the graves yield up their dead at the sound of trumpets borne by angels in upper right and left corners.
*79.219.38. Hillside, Il. 11 Oct 79.

89. **Albrecht DURER** (1471-1528). *Betrayal,* 1510. Woodcut , 39.5 x 27.5cm. Monogram "AD" in block at l/l; dated in block at u/l. Edition: from The Great Passion. Christ bound, among



87. Miro

88. Durer

a throng of soldiers; Judas stands behind him; St. Peter in right foreground bends over a man, holding a sword. Mount of Olives in right background, landscape in left background.
*79.219.37. Hillside, Il. 11 Oct 79.

90. **Albrecht DURER** (1451-1528). *Virgin on the Crescent,* 1516. Engraving. Monogrammed l/r; dated u/r. Meder A impression. Virgin with a scepter and a starry crown standing holding nude Christ Child.
*79.219.39. Hillside, Il. 11 Oct 79.

Spanish, 18th Century

91. **Francisco Jose de GOYA** (1746-1828). *No Hay Quein Nos Desate.* Etching and aquatint , 21.5 x 15cm. Signed in the plate. 1st Edition. Woman being clutched by a huge grotesque bird.
*79.219.41. Hillside, Il. 11 Oct 79.

Swedish, 19th Century

92. **Anders Leonard ZORN** (1860-1920). *Ford.* Etching. Signed in pencil.
79.219.98. Hillside, Il. 11 Oct 79.

93. **Anders Leonard ZORN** (1860-1920). *Rosita Mauri.* Etching. Signed in pencil. Portrait of a woman.
79.219.99. Hillside, Il. 11 Oct 79.

94. **Anders Leonard ZORN** (1860-1920). *Vicke.* Etching. Signed in pencil.
79.219.100. Hillside, Il. 11 Oct 79.

SCULPTURE

American, 19th Century

95. **L. W. CUSHING AND SONS.** *Jersey Cow Weathervane,* Last quarter of 19th c. Copper, L 101.6 cm. Very large, full-bodied, three dimensional figure of a cow. Excellent condition. Made in Waltham, Mass.
*80.87.1. East Hampton N.Y. 18 Mar 79.

96. **CUSHING AND WHITE** (Waltham, Ma.). *Goddess of Liberty Weathervane,* 1868. Copper, tin, lead, 150.4 x 76.2 x 30.7 cm. Monogram stamped on oval metal label attached at left heel: "Cushing & White/PATD/Aug-18/ 1868/WALTHAM MASS". Striding female figure holds flagpole in her right hand, left hand somewhat raised and extended forward. Flag has 13 stars. Sleeveless robe is heavily draped. Wears a laurel wreath in her hair. Top of figure allegation of tin and lead.
*80.87.3. East Hampton, N.Y. 18 Mar 79.

97. *Merino Ram Weathervane,* second half of 19th c. Molded copper, 66 x 84.4 x 16.3 cm. Three-dimensional form. Roughened surface and relief work simulate wool. Well articulated horns.
*80.87.2. East Hampton, N.Y. 18 Mar 79.

American, 20th Century

98. **Laci de GERENDAY** (b Hungary, 1911). *St. Francis of Assisi.* Bronze attached to marble or dark wood base , H 39.4cm, base 12.7cm square x h 2.5cm. Standing St. Francis in monk's robe looks down at a doe. He holds cross in his hand pressing it to left side of chest. Right hand on doe's head. Doe looks up at saint, its body encircles right side and back of saint. Dark brown patina.
*80.63. New York, NY. 30-31 Jan 80.

89. Durer

90. Durer

99. **Edward Fenno HOFFMAN III** (b 1916). *Whippet,* 1954. Bronze., Life size. Signed. Unique cast. Dog sitting on haunches, his tail curled over left leg. Fore paws straight, head raised, ears straight back. Markings on neck and back of head are cowlicks. Base is a thin slab. Plaster model broken.
*80.66. New York, NY. 1980.

Flemish, 16th Century

100. *Statuettes (Thirty-Eight).* Colored and gilded oak. Figures removed from a reredos depicting various scenes from the Passion of Christ.
*80.57. Renlies, Belgium. 30-31 Oct 79.

Italian, 15th Century

101. **Andrea della ROBBIA** (1435-1525). *Antependium (Altar Frontispiece),* 1500-10. Marble , Figures h 60cm. Ref.: Allan Marquand, Andrea della Robbia and his Atelier,Princeton: Princeton University Press, 1922, v I, fig 115, p 151. High relief carving of Christ emerging from the sepulchre, with the Virgin and St. John the Evangelist on either side of him. All figures are three-quarter length. Virgin clasps stomach with right hand, left hand to head. Christ displays wounds in palms. John's hand clasped in prayer.
*80.79. Arezzo, Italy. 10-11 Dec 79.

Italian, 19th Century

102. *St. Lucy.* Polychrome wood , H 80cm. Standing figure with round face, shoulder length fair hair, wears a long dress with a shorter tunic belted and edged in a contrasting color over it, and a dark mantle over all. She places her left hand on her left breast, her right hand is raised and outstretched.
*80.62. Campobasso, Italy. 5-6 Dec 79.

DECORATIVE ARTS

CANDLESTICKS, CANDELABRA, LAMPS

American, 20th Century

103. **TIFFANY STUDIOS.** *Lily Lamp,* 1900-02. Bronze and glass , Wt. approx. 77 kilos. Signed bottom of base: "Tiffany Studios New York". Twelve multi-colored glass shades on a bronze base. Original three-way black switch, long cord with black plug. One white socket missing. One shade may have been broken.
*80.47. St. Louis, Mo. 14 Jan 80.

ICONS

Greek, 17th Century

104. *Christ on the Mount of Olives.* Painted wood , Diam 36cm. Inscribed: "Xeir Biktora.". Round.
80.81.11. Athens, Greece. 6-7 Sep 79.

105. *Execution of St. John the Baptist.* Painted wood., 48 x 41cm.
80.81.6. Athens, Greece. 6-7 Sep 79.

106. *Holy Liturgy.* Painted wood., 62 x 47cm.
80.81.4. Athens, Greece. 6-7 Sep 79.

107. *St. Eudoxia.* Painted wood , 65.5 x 64cm. Inscribed l/r: "Agia Eudokia/Thn Optasian". Knee-length portrait showing the Saint carrying her severed head under her left arm.
80.81.3. Athens, Greece. 6-7 Sep 79.

108. *St. Eustace on Horseback.* Painted wood., 29 x 19cm.
80.81.8. Athens, Greece. 6-7 Sep 79.

Greek, 18th Century

109. *Circumcision of Christ,* 31720. Painted wood. Inscribed l/r: "Xeip Kons/Nou Staypakh Apsi 1720". Two section Icon, upper shows circumcision of Christ with four saints, lower section shows five saints.
80.81.5. Athens, Greece. 6-7 Sep 79.

110. *Flagellation of Christ.* Painted wood, 47 x 30cm.
80.81.1. Athens, Greece. 6-7 Sept 79.

111. *Holy Trinity.* Painted wood , 42.5 x 32.5cm. A child falls from a ladder which rises from the feet of the Eternal One and Christ. Same child also seen prayer at right.
80.81.10. Athens, Greece. 6-7 Sep 79.

112. *St. Spyridon,* 1725. Painted wood. Donated by Hrysobra.
80.81.7. Athens, Greece. 6-7 Sep 79.

113. *Virgin and Child.* Painted wood, gilt , 54 x 40cm. Gilded pleated dress and decorative motifs in relief.
80.81.2. Athens, Greece. 6-7 Sep 79.

Greek, Century unknown

114. *Resurrection.* Painted wood , 49.5 x 38cm. Inscribed: "Dehsis Toy Doyloy Toy Theoy Timotheoy, Tilasioy O Ama Symbias Kai Teknon Autoy Axo-1970". The donor and his seven-member family are depicted kneeling at the bottom of the icon.
80.81.9. Athens, Greece. 6-7 Sep 79.

115. *Crucifixion.* 1.7 x 1.4m. Ref.: Zappio, Catalogue of the Ninth Exposition of the European Council, Athens, Greece, 1964, no 188, p 207. Large figure of Christ on cross at center. Two angels flank the cross above the cross piece. Group of female mourners on left, males at right. One male gesticulates at Christ with open right hand.
*80.65. Monemvassia, Greece. 11 Jan 79.

LITURGICAL OBJECTS

Italian, 15th Century

116. **NICCOLO DA GUARDIAGRELE** (1395?-1462). *Processional Cross.,* 1431. Silver and enamel , 92 x 74cm. Latin cross with trefoil finials. Arms edged with round pierced objects. Several figures missing from the niches in the small hexagonal tabernacle at base of vertical arm. Three heads of figures on the cross are missing. Some erosion of the enamel.
*80.59.1. Chieti Province, Italy. 13-14 Sep 79.

99. Hoffman

101 della Robbia

Italian, 18th Century

117. *Chalice.* Silver., 25 x 9cm. AFS 54587. Embossed. Lower half of cup has putto heads and wings framed by leaf motifs. Stem with centra knob also decorated with leaves. Around base is an outer border. Center has instruments of the Passion alternating with flowers.
*80.80. Forno, Italy.

SILVER

English, 19th Century

118. **Paul STORR** (1771-1844). *Wine Cooler,* 1811-12. Silver gilt, H 27.6 cm. Stamped with initials: "P.S." and date-letter: "Q" for 1811-12. Inscribed: "Rundell Bridge et Rundell Aurifices Regis at Principis Walliae Londini Fecerunt. Inv no 14.7.9. Rams heads handles. Carved garlands of vine leaves and grape clusters surround upper part of body. Lower part has relief of leaves and grapes. Plain base except for floral decoration on border.
80.12. New York, NY. 29-30 Jan 80.

117. Italian 18th C.

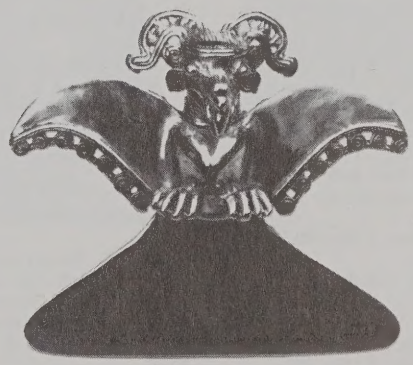
118. Storr

ANTIQUITIES

ROMAN

Sculpture, Century unknown

119. *Bull.* Bronze., H 7.5, l 8.5cm. Stands on straight rear legs, front legs stretched out in from of him, head lowered. Tail forms a loop with the end resting on his rump. Has a greenish-brown patina.
*80.55. Bergamo, Italy. 30 Apr-4 May 79.

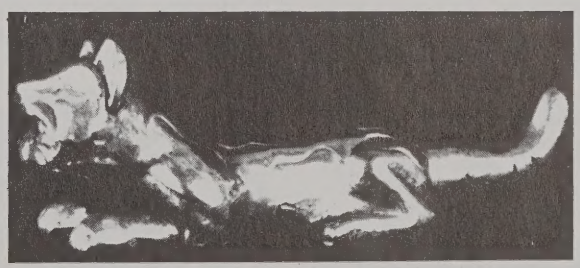


120. Pre-Columbian

PRE-COLUMBIAN

120. *Eagle Pendant,* 1200 BC. 7.6 x 8.2 cm. Open wings. No chain.
80.77.2. Montreal, Quebec. 4 Mar 80.

121. *Jaguar,* 700-300 BC. Very fine gold., Wt 22 gm, 3 x 2.1 x 3.2 cm. Hollow; rattles if shaken.
80.77.1. Montreal, Quebec. 4 Mar 80.



121. Pre-Columbian

ETHNOGRAPHIC OBJECTS

AFRICAN

122. **ASHANTI TRIBE.** *Soul Washer's Disk.* Gold, Diam. 11.3 cm. Pendant with raised conical center surrounded by a raised pattern of sheaves of wheat alternating with curvilinear motifs.
*80.86. New Orleans, La. 7-8 Feb 80.
Reward

122. Ashanti

CANADIAN

123. **Donald EDGARS** (Haida Tribe, Northwest British Columbia). *Pipe.* Argylite., 12.7 x 2.54 cm. Signed underneath. Mus ref no 974 AB15. Bowl represents a human head with long hair, open mouth. Has upraised hands below. Stem is a beaked bird with full wings.
80.78.4. Montreal, Quebec. 5 Mar 80.

124. **Elsie NELSON** (Northwest British Columbia). *Brooch.* Silver.. Engraved with maker's name and B.D. design. Mus ref no. 972 AB9. Raven head in profile, mouth open. Has two wings on either side Its legs are astride the tail covered with typical designs. On back is a pin and a loop for a cord.
80.78.5. Montreal, Quebec. 5 Mar 80.

125. **Elsie NELSON** (Northwest British Columbia). *Spoon.* Silver., L 15.2 cm. Maker's names scratched underneath. Mus ref no 977 AB8. S-shaped. The bow section decorated with frog head and body.
80.78.6. Montreal, Quebec. 5 Mar 80.

126. **NORTHWEST COAST** (British Columbia). *Spoon,* 20th c. Silver., 18 x 3 cm. Mus ref no 54 DS14. Killer whale and eagle design. Handle slightly damaged.
80.78.1. Montreal, Quebec. 5 Mar 80.

127. **Eyuka PENGWARTOK** (Cape Dorset, Northwest Coast). *Pin with Feather Pendant,* 1976. Silver, narwhale, ivory, stone, and feathers., Diam 4.74, l 12.1 cm. Mus ref no 976 AA4. Face carved in black stone with lines of traditional Eskimo designs. The head is surmounted with large half hearts. The ivory headdress is decorated with five small hammered silver plaques. Lower half of face is encircled by a plain loop of silver which also holds the feathers.
80.78.7. Montreal, Quebec. 5 Mar 80.

128. **Okpeka PETSEOLAK** (Cape Dorset, Northwest Coast). *Box,* 1976. Silver, green stone., Diam 6.4, h 7.6 cm. Mus ref no 973 AA3A3B. Green box has round corners and is hollowed out 3.1 cm. Has a carved band 3.8 cm wide encircling it, depicting in relief leaping whale, seal, large Arctic bird and small Arctic bird. Silver lid has repousse design of kneeling Eskimo.
80.77.8. Montreal, Quebec. 5 Mar 80.

129. **Bill REID** (Haida Tribe, Northwest British Columbia). *Carving,* 1972. Argylite., L 5.25 cm. Engraved on tail: "Reid 72. 3/25". Mus ref no 972 AB10. Depicts a killer whale.
80.78.3. Montreal, Quebec. 5 Mar 80.

130. **Lloyd WASHAMS** (Kwakjult Tribe, Northwest British Columbia). *Bracelet.* Silver., W 3.75 cm. Name of artist and tribe engraved inside. Mus ref no 971AB4. Open end convex bracelet with designs of confronting eagles.
80.78.2. Montreal, Quebec. 5 Mar 80.

POLYNESIAN

131. *Hawaiian Godstick.* Ref.: Edward Dodd, Polynesian Art, New York, 1967, p 229 left. Stylized, symmetrical human form with elaborate headdress perched atop turned stick.
*80.74. New York. May 76.

131. Hawaiian

132. Chinese

ORIENTAL ART

CHINESE

Implements, Ching Dynasty (1644-1912 AD)

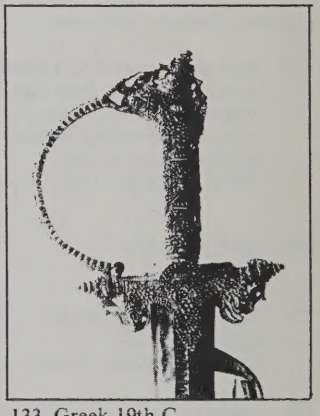
132. *Incense Burner.* Nickel, silver, copper, brass, H. approx 27.9cm. diam. 15.2cm. Dated: "1740". Mixed metal incense burner, three trunk-like, decorated legs, two curling strap handles. Key fret design around mouth, pierced floral motif cover, and knob decorated with overlapping leaves and lotus blossom.
*80.73. London, England.

MISCELLANEOUS

ARMS AND ARMOR

Greek, 19th Century

133. *Sword and Scabbard,* 1832-62. Chased silver hilt, fur and leather scabbard., L of sword 96 cm. Curved sword with ornate hilt. Made for King Othon I of Greece.
*80.81.15. Athens, Greece. 6-7 Sep 79.



133. Greek 19th C.

BOOKS, DOCUMENTS, HISTORIC PHOTOGRAPHS, MANUSCRIPTS, MAPS

French, 18th Century

134. **Nicolas Francois REGNAULT** (1746-1810). *La Botanique mise a la Portee de tout le Monde.* 24 x 35 x 8cm. Didot: Paris, 1774. Three in-folio volumes. Covers worn but in a good state of preservation. 472 hand-painted colored plates of plants. Each plate preceeded by a descriptive leaf. Without pagination or register. Co-author and artist Genvieve Regnault.
80.58.4. Lausanne, Switzerland. 10-16 Mar 79.

German, 15th Century

135. **Hartmann SCHEDEL** (1440-1514). *Liber Chronicarum (Nuremberg Chronicle).* 25 x 40 x 7cm. Anton Koberger: Nuremberg, 1493. In-folio incunabula, text in Latin. Leather-covered wood binding, somewhat damaged.
80.58.1. Lausanne, Switzerland. 10-16 Mar 79.

German, 16th Century

136. **Conrad GESSNER** (1516-65). *Tierbuch mit Vierfussigen Tieren und Vogelbuch.* 30 x 43 x 6cm. C. Froshower: Zurich, 1583. In-folio volume, text in German. Damaged leather binding.
80.58.2. Lausanne, Switzerland. 10-16 Mar 79.

Italian, 14th Century

137. *Del Salterio di St. Maria Maggiore,* early 14c-1410. Parchment. One hundred fifty psalms of David with highly elaborate illuminations on parchment.Interiors of initials contain either tendrils, interlacery or images, e.g., S. Cecilia (fig. 17), S. Pietro (fig. 18). Frontispiece depicts Christ and kneeling figures within an Omega.
*80.59.2. Chieti Province, Italy. 13-14 Sep 79.

Swiss, 18th Century

138. **Beat Fidele ZURLAUBEN** (1720-95). *La Tour de Chatillon.* 25 x 40 x 7cm. Paris 1780-6. Three in-folio volumes, binding worn but in a good state of preservation with numerous plates of paintings by Swiss artists.
80.58.3. Lausanne, Switzerland. 10-16 Mar 79.

CLOTHING

Greek, 19th Century

139. *Cloak,* 1832-62. Wool , L 113cm, w at hem 6.8m. Embroidered blue cloth with silver buttons. Long sleeves, mandarin collar, tightly fitted to the waist, very full skirt. Made for King Othon I of Greece.
*80.81.12. Athens, Greece. 6-7 Sep 79.

140. *Gaiters (Pair),* 1832-62. Cloth , L 53cm. Silver embroidery on blue cloth. Made for King Othon I of Greece.
*80.81.16. Athens, Greece. 6-7 Sep 79.

141. *Jacket,* 1832-62. Velvet , L center back 48 cm, w sleeves outstretched 206cm. Dark red with gold embroidery. Made for King Othon I of Greece.
*80.81.13. Athens, Greece. 6-7 Sep 79.

142. *Riding Coat,* 1832-62. Cloth , L 110cm, w at hem 410cm. Gold embroidery on black cloth. Sleeveless, tailored, tight to waist, full circular skirt. Made for Queen Amelia of Greece.
*80.81.17. Athens, Greece. 6-7 Sep 79.

143. *Waistcoat,* 1832-62. Cloth , L center back 48cm. Gold embroidery on red cloth. Made for King Othon I of Greece.
*80.81.14. Athens, Greece. 6-7 Sep 79.

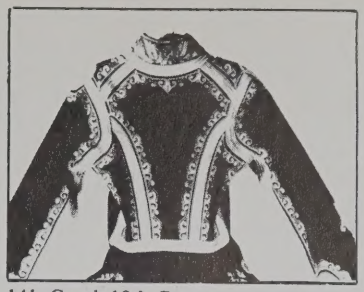
MUSICAL INSTRUMENTS

144. *Sitar,* Indian, 20th century. Mahogany, gourd and bone, 152.4 x 43.2 x 43.2 cm. Professional quality instrument with much repair done to the gourd. Steel, brass and copper strings. Teak tuning pegs inset with bone buttons. Wooden, carved resonator in shape of a gourd at top of instrument.
80.45.10. Washington, DC. 22 Oct 79.

145. *Vina,* Indian, century unknown. Wood, ivory, wax and metal, 152.4 x 40.6 x 40.6 cm. Inlaid above bridge: "M. Boobilli". Decorative carved ivory frieze around perimeter of top. Ivory tuning pegs. A restored fiberglass casting of a gourd added to the top.
*80.45.9. Washington, DC. 22 Oct 79.

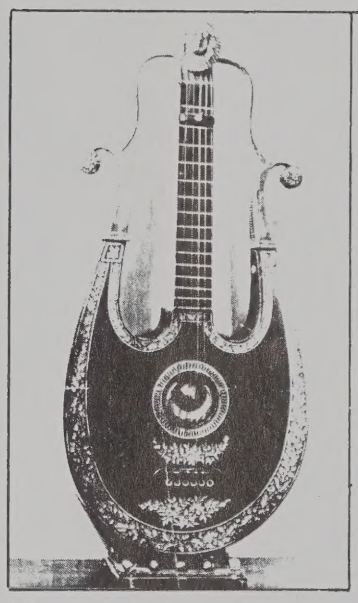
English, 19th Century

146. *Lyre Guitar,* 1815-22. 107 x 61 cm. Made for the Royal Pavillion at Brighton. Six-strings. Lyre-shaped sound box has curving arms which end in rosettes and connect by a curving wire to the end of the neck, which is adorned with a face in a sunburst. Sound box has two floral motifs and a floral border. Green and gilt color.
*80.62. London, England. 1978.

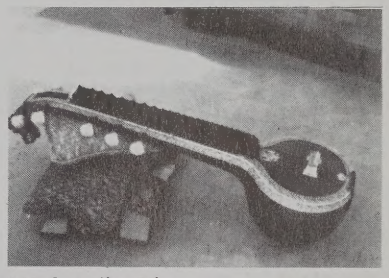


141. Greek 19th C.

142. Greek 19th C.



146. Lyre Guitar



145. S. Indian Vina

Index

Alken, Henry, 11
Ashanti Tribe, 122
Bostarolo, 16
Boudin, Eugene, 14
Brady, Carolyn, 6, 7
Buttersworth, Thomas, 12
Carpioni, Giulio, 19
Cervera De Castresana, Rosa, 43
Cezanne, Paul, 52
Chagall, Marc, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86
Chica Y Benave, Jeronimo Miguel de la, 31, 32
Cushing And Sons, L. W., 95
Cushing And White, 96
Daumier, Honore, 53
Durer, Albrecht, 88, 89, 90
Duveneck, Frank, 1
Edgars, Donald, 123
Enneking, John Joseph., 2
Felisari, Enrico, 23, 24, 25, 26, 27, 28, 29
Foschi, 30
Gerenday, Laci de, 98
Gessner, Conrad, 136
Goya, Francisco Jose de, 91
Guardiagrele, Niccolo Da 116
Hoffman III, Edward Fenno, 99
Lorrain, Claude, Att to 13
Meifren, Eliseo, 41
Miro, Joan, 87
Morcillo, Gabriel, 42
Murphy, John Francis, 3
Nelson, Elsie, 124, 125
Northwest Coast, 126
Novelli, Pietro, 20, 21
Nuvolone, Att to 22
Papprill, Henry, 45
Pengwartok, Eyuka, 127
Petseolak, Okpeka, 128
Pissarro, Camille, Att to 15, 54
Regnault, Nicolas Francois, 134
Reid, Bill, 129
Rembrandt Van Rijn, 51
Renoir, Pierre Auguste, 55 , 56, 57, 58, 59
Renouf, Edda, 8, 9
Robbia, Andrea della, 101
Salmon, Robert, 4
Schedel, Hartmann, 135
Storr, Paul, 118
Tiffany Studios, 103
Tissot, James Jacques Joseph, 60, 61, 62, 63, 64, 65, 66, 67
Velde, Willem van de, 10
Washams, Lloyd, 130
Whistler, James Abbott McNeil, 46, 47, 48, 49, 50
Zorn, Anders Leonard, 92, 93, 94
Zurlauben, Beat Fidele, 138

Recoveries

Relief Head of a Female Servant, Greek, 4th c BC (IFAR no 79.27, see *Art Theft Archive Newsletter*, April 1979, no 90). Stolen last year from a museum in Frankfurt, West Germany. Recovered from a canal in West Berlin after an anonymous tip to the museum.

Head of a Woman. The owner of this head is being sought by FBI agents in Newburgh, NY. The head, originally thought to be by Picasso, has been recovered as the result of an FBI investigation that led to the recovery of paintings stolen from Sidney Holtzman in Brooklyn, NY. Information about the head should be referred to Special Agent Terry Roberts, 914/564-0277.

Two Pre-Columbian jade relief carvings, stolen during a theft from the Regional Museum of Mayan Archaeology in Copan, Honduras in 1977, have been recovered by FBI agents in Texas and New York. One of the jades had been sold at a public auction last November.

The *International Foundation for Art Research, Inc.* is a non-profit organization whose function is to provide a center for the study of problems that relate to art. Chartered in 1968, IFAR is administered by a Board of Directors well connected to the art field through business, law, scholarship, and government. Complimenting this Board is an Advisory Council composed of outstanding art experts from all over the world. These combined groups form the core of an organization which provides expertise in all areas, consultation on important issues, and a source of international intelligence on the world-wide circulation of works of art.

In addition to the *Stolen Art Alert*, IFAR provides an authentication service. Through this service, the resources of the world's leading institutions and experts, both scholarly and scientific, are made available to the public in order to answer questions relating to the authenticity and proper attribution of works of art, thus safeguarding against the marketing of art objects under false attribution.

A cataloguing and research service has also been instituted by IFAR to assist small museums, organizations, corporations and private collectors to catalogue and research works of art for historical, as well as practical, purposes.

IFAR continues to be an impartial voice in the art community, serving the public in ways that other institutions cannot.